

ARTS

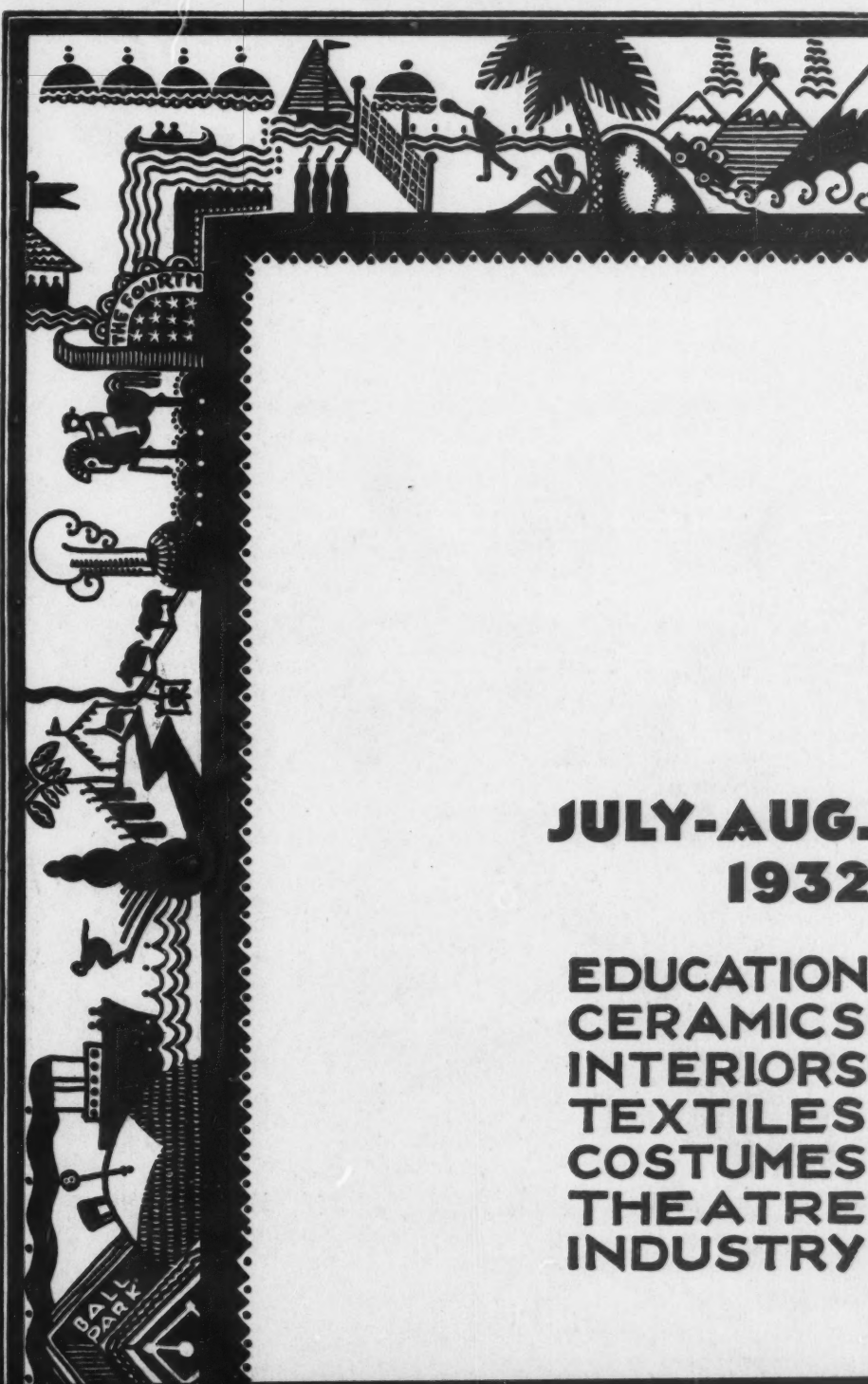
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SUMMER NUMBER

VOL. 34 NO. 3

DESIGN

DEVOTED TO THE DECORATIVE

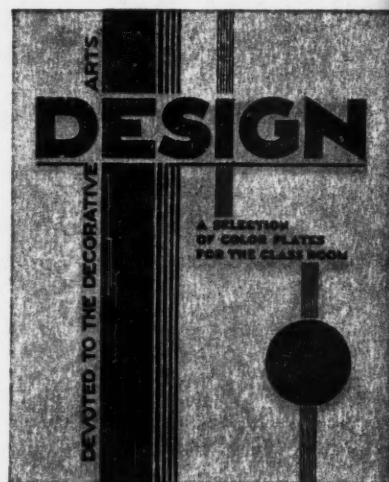


**JULY-AUG.
1932**

**EDUCATION
CERAMICS
INTERIORS
TEXTILES
COSTUMES
THEATRE
INDUSTRY**

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DESIGN

VOL. XXXIV NO. 3

JULY-AUGUST, 1932

■ After all in spite of these trying days of retrenchment, in all lines of activity, they may do much to help the cause of art. It may be one of the finest lessons in design that America has known for fundamentally have we not often felt that our products, both in the field of industry, as well as in the schools, have lacked restraint in decoration? Have we not always found a rather vulgar display of over-decoration in the great bulk of home furnishings for sale in our department stores and shops? It has generally been true here, we must admit, that the design work in our schools has usually been centered about laborious over-decoration of objects in which the essentials of fine structure and use of materials has been unwise if not positively bad.

An intelligent study of fine use of materials with emphasis on economy, refinement and general good taste has too frequently been overlooked. It has been so easy for us to overload, to the point of complete annihilation, the simple objects of our every day life; or should we say those objects put in the hands of students.

Perhaps we are, fortunately, at the threshold of a period when design will mean a study of materials and their relation to every day life and materials and their use in superior construction. How many designers and teachers know the meaning of the word *tectonics*? This may be an appropriate time to find out. The economy of weight and non-essentials so evident in the outstanding vehicles of our day, namely: the automobile and the aeroplane has obviously not impressed us sufficiently to result in appreciation of a similar discriminating use of material in other directions. Le Corbusier in his book on modern architecture has beautifully emphasized this idea. Certainly now, teachers in our schools, and even designers in their studios or in the factories, might well turn their attention to putting much beauty into a little material. Restraint has always been considered a mark of culture but it takes us a long time to really appreciate it in our products. Is it not apropos at this time to place more thought and more of the aesthetic spirit into our industrial arts?

Very soon schools will be opening and teachers generally will find the resources for materials on all sides have been limited. Let us hope that this will be a challenge to the art classes and that we ultimately find that it has taught us a valuable lesson.

■ We have planned during the coming months to place our emphasis, in each number of DESIGN to appear this coming school year, on such problems as will best help the teacher solve the new problems of getting not only as good work, but, perhaps, a far better type of creative design than ever. Articles by outstanding and well-known supervisors of art, like Bess Eleanor Foster, of the Minneapolis Public Schools and Jessie Todd of the University of Chicago, will appear, showing how most vital community problems have been studied in the art classes. A particularly long list of art processes will be presented in a most practical and interesting manner. These are to be arranged somewhat in the manner of job sheets so that art teachers of experience will find quick and easily available material. In cases where the teacher of art has not had much preparation these lessons will offer most practical lessons to use.

■ Frau Emmy Zweybrück, of Vienna, the popular teacher, whose articles in DESIGN have been so inspirational to our readers, will again have some stimulating articles for us during the coming school year. Teachers and designers who are anxious to keep their work alive and atuned to the activities of the day will find in the forthcoming numbers of DESIGN fully illustrated articles on the important exhibitions held in the great museums and galleries of our art centers.

■ In this number we are starting a series of articles on the interesting study of ship models by Mr. Walter R. Williams, with an article by Dr. William E. Warner, the new president of the Western Arts Association. Other articles will follow.

■ We are receiving most encouraging compliments about our newest publication, Primitive and Peasant Art. This book contains a rich collection of most helpful material from special numbers of DESIGN including the arts of the Primitive African, American Indian, Mexican, Czechoslovakian, Scandinavian, Polish, Pennsylvania-German and covers the essential steps in the evolution of decorative arts from the primitive to peasant with its relation to the modern movement. It also includes many suggestions and illustrations on how this material has been used by students as well as professional designers.

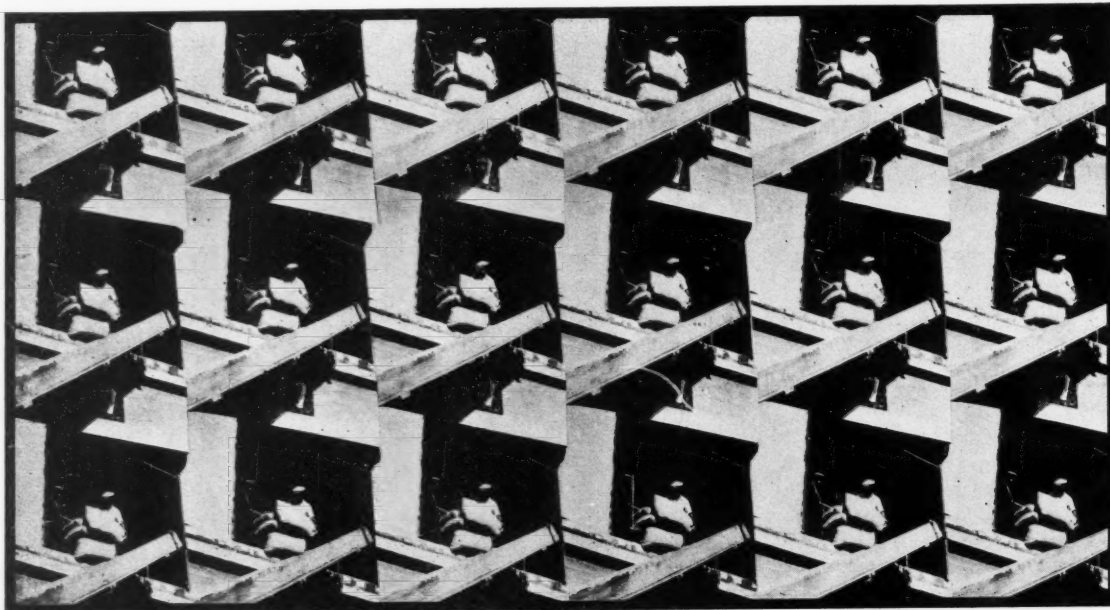


Photo-Pattern
by Thurman
Rotan

DESIGNS CREATED BY THE CAMERA SUBJECT AND TREATMENT FORM UNIQUE "PHOTOPATTERNS"

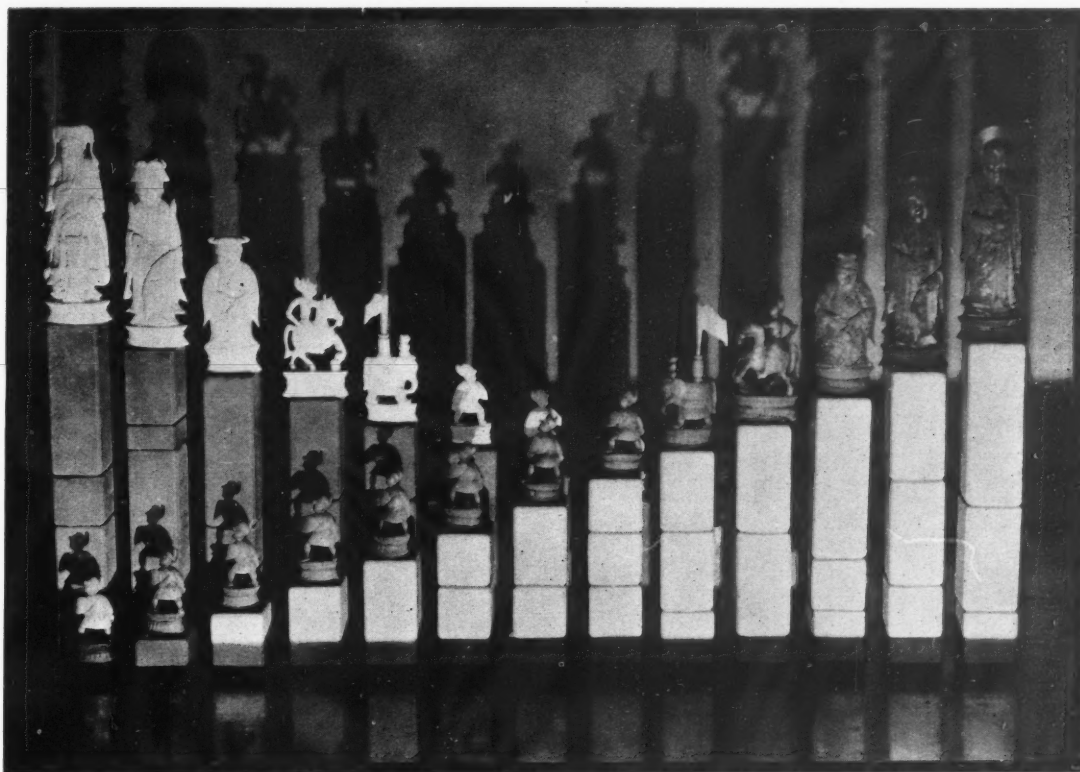
BY BLANCHE NAYLOR

A flower study by Ray Faulkner



■ The argument for and against photography as a means of recording art appreciation has raged for many years with recriminations and praise from both sides. In the past few years several camera experts have begun to work with photographic subjects as a means of producing fine designs. An exhibit devoted to such "photopatterns," as they are named by Thurman Rotan, the artist-photographer-exhibitor, have been on display at the Art Centre, New York, and comments on these designs, adaptable to textiles wallpaper, bookjackets, end-papers, etc., have been varied and fulsome. The possibilities for the evolution of fine designs for varied purposes in this field have been recognized for some time. It has remained for Mr. Rotan to develop some extremely unusual and immensely effective patterns, by means of combining a unit in repetition to form an all-over effect. Such subjects as "Trees," "Newspapers," "Transmitting Tubes," metropolitan buildings and traffic, natural motifs of fern, rose, et cetera, all in triangular sections combined to form continuous design, are finely treated and of carefully planned contrasts.

Design, says E. L. Cary, in the New York Times, "has worked the final transformation of photography into what definitely can be called art, and the mystery of design, with its concomitants of line, dark and light, and relation of large and small spaces, is remarkable in the best examples of modern photography." Mr. Rotan has realized this truth to the fullest extent, and his use of unusual motif has been greatly enhanced by the thoughtful arrangement of form and chiaroscuro. In the mechanical themes, such as the

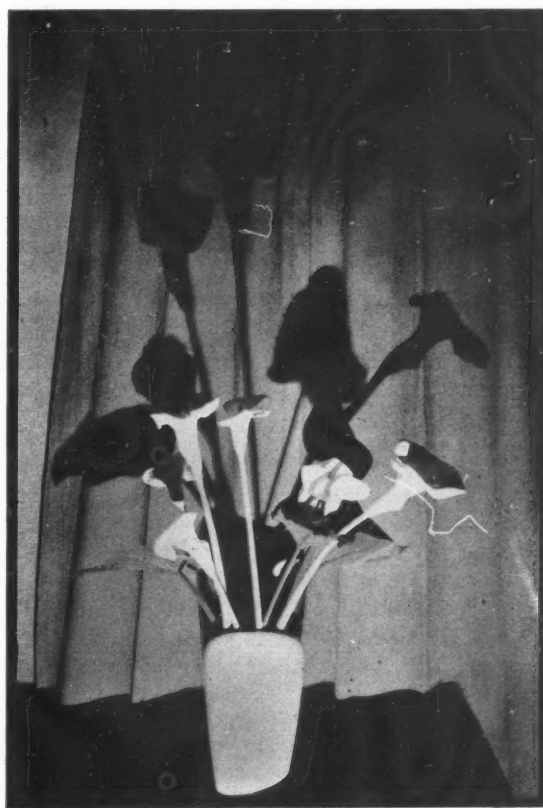


This striking modern composition was photographed by Donn Sheets using chess men and building block as models

study of the "Daily News Building," he is eminently successful, and although small intricate detail is clearly to be seen in the various subjects, the manner of composing the final large form is fitted for decorative use in textiles and many other fields. In a recent book on modern photography, Saxon Mills has made a statement which applies clearly to such photograph designs as these: "Photography is as essentially modern in its characteristics as in its time. Its forms are mechanistic rather than naturalistic. It is part and parcel of the terrific and thrilling panorama opening out before us today, — of clean concrete buildings, steel radio masts, and wings of air liners. But its beauty is for those who themselves are aware of the *zeitgeist*, who belong consciously and proudly to their age and have not their eyes fixed wistfully on the past." Both in his choice of subject matter, and in his mode of treating his material, Mr. Rotan has evolved an essentially modern style of design creation, his patterns are definitely in harmony with the tempo of the times, and is to be praised for having worked so well in an unusual and difficult medium, and for having formed designs which are worthy of important consideration.

Incidentally, the current interest in camera design has brought two large exhibitions of the work of modern photographers, one to the Brooklyn Museum, where the work of Edward Steichen, George Pratt Lynes, Doris Ulmann, Edward Weston, Charles Sheeler, is shown, together with a large international group among which May Ray of France is outstanding for his fine composition and balanced design. A widely representative collection of international photography will be shown at the Pennsylvania Museum soon.

A plant study by Ray Faulkner





DESIGN IN TYPOG- RAPHY

BY BLANCHE NAYLOR

■ A thorough review of Design Typography was made by Egmont Arens, a well known designer in this field, at the fifth meeting of the Industrial Institute season of 1932. By means of cogent illustrations Mr. Arens pointed out the advances made in typographical design in recent years, and stressed the fact that authorities everywhere recommend modern type design for its vibrationless quiet, its streamline effect, which adds tremendously to the speed with which it may be read. Contrasts and comparisons of outstanding modern type with that created in years past also emphasized the statement that "A natural selection and economy rules out all slow and cumbersome effects in type

today, making for increased tempo of reading in harmony with all the other activities of modern life." Mr. Arens believes that clarity and cleanness of appearance in contemporary publications is due largely to this characteristic of modern type. Illustrations of historical interest made clear the development of picture writing through the formation of letters and so on down the centuries to the fine type of today. He pointed out how the early picture writings gradually gave way to similar symbols taken from the original simplified pictures and proved that the "survival of the fittest" held good in the growth of type forms as well as in the development of the human race. Modern



A RESIST DESIGN

A Pennsylvania-German textile
in blue on a white background



DESIGN IN TYPOGRAPHY

work was contrasted with that of the old masters, and it was shown that such striking effects as are to be found in the latest French posters and the most advanced advertising illustration are essentially a form fitted to modern ways. Said Mr. Arens "The roar of modern life is governing an entirely new conception of the functions of type. To be read at all it must first attract attention and then please the observer as well as serve him quickly. The best today is of a classic beauty, yet as modern as industry."

Animal effigies representing a wolfdog and a jaguar which are a development from the cockscomb effigy type

A bird effigy bowl of the cockscomb type



The vessel above that combines intricate designs with a complicated shape. The four tubes or compartments symbolized the four cardinal points of the compass, or four winds



ART OF THE CADDO INDIANS

BY A. T. JACKSON

■ Before the coming of the white man, the Caddo Indians of Northeast Texas had developed the ceramic art to a high state of perfection. The works of art of that early race are being brought to light by archaeological research work of the University of Texas. In addition to making ordinary cooking vessels, that would have satisfied a tribe with less artistic ability, the Caddo potters conceived and executed many vessels of unique shapes and striking designs. In sharp contrast to the painted ware of the Pueblo culture to the Southwest, we find the Caddo confining their art almost exclusively to incised and raised designs. Colored "slips," applied to the entire surface, are common; but actual painted designs rare. Occasionally they filled incised lines with red or white pigment, to cause the designs to stand out more prominently. The most frequently occurring types of vessels are bowls, pots, bottles, jars or vases. Square, rectangular and triangular vessels are sometimes encountered. Miniature animals and fowls are often modeled on to a vessel as a part of its decoration. Although a few of the effigies are realistic, most of them are so conventionalized that one can not be sure just what animal or fowl was intended.

Among the less striking types of vessels the chief point of interest is in the designs. They may consist of geometric, ridged, conventional line, diminutive, bird and other types. Included in the geometric designs are both incised and engraved decorations. Common among such are triangles, hatchwork, circles and scrolls. Ridged designs embrace lines in relief, the corrugated effect, ridges between rows of finger imprints and notched ridges. Classed as conventional line designs are those combed or scratched, with twig imprints, and grooved or trailed lines. Diminutive designs include gouged depressions, fingernail imprints, roulette indentations, carved leaves and flowers, impressed dots, impressed circles, raised nodes and stamped elements. Bird designs are rare, but occasionally occur on

Continued on page 64



The shell gorget five inches in diameter and shows a fine bit of aboriginal carving. The main design features a strutting turkey gobbler, pictured with exactness of detail. As a part of the background will be noted the four ends of an equal-armed cross. The two small holes near the edge are

for suspending the ornament around the neck. The work is the more remarkable because of having been executed with the aid of only a crude flint knife. Part of the edge of the gorget has decayed, due to its long stay in the earth, where it was buried with its owner in the customary way



The earthenware bottle and vase below illustrate the evolution of the bird design. It was only a step for the potter to develop the interlocking scroll on the vase into the bird as it appears on the bottle to the left

Above are three pedestal vases that make use of the magic number four; four legs and four sets of raised concentric circles for decoration. The two small vases are somewhat crude, but the large one is perfectly symmetrical and artistically done as may be seen



The lower half of the large bottle below represents a turtle, while the small vessel suggests an animal with its mouth wide open. This small mouth being the only opening, the bottle was not intended for practical purposes, but was used in certain ceremonies. The incised crosshatch design on the larger bottle still shows traces of the red ochre that was rubbed into the lines by the ancient artist potter



The pots above are decorated by the employment of raised concentric and diamond-shaped figures. The tiny gouged depressions at the rim of the central vessel were made with a sharp fish bone or thorn and a modelling tool



ART OF THE CADDO INDIANS

Continued from page 62

both earthenware and shell work. A marked difference is noticeable between those on pottery and shell. The first are more or less conventionalized and show five stages of development, ranging from a variation of the interlocking scroll to the complete upper half of a dove-like bird. The upper body and neck are symmetrical, the head well formed, one eye shows prominently and the beak comes to a fine point. The birds appearing on shell work are more realistic. The wild turkey occupies an important place among such bird designs.

Grouped as form-designs are those vessels having as the sole or principal decoration some unusual form tacked on to an otherwise common type. Examples are bowls with scalloped or saw-tooth edges, a vase with part of the rim representing human jaw teeth, pots with four knobs protruding from the rim and various effigy forms appended to bowls or bottles. Frequently there are combinations of designs from two or more classes.

The designs were executed in numerous ways. The most common was incision by means of a sharp stick, bone or flint knife, while the clay was damp. The fingernail was used extensively as a tool for decorating. Impressed circles were made with the end of a cane or quill. Combed decorations were executed with a shell comb, notched end of a stick or a bunch of stiff grass stems drawn over the surface. Carved paddles were used rarely. Incised, trailed and impressed designs, as well as raised nodes and ridges, were made before drying and burning of the vessels. Engraving was done after firing. One design appears so frequently on earthenware and shell work from the Caddo region that there can be no doubt as to its symbolic meaning. It is the sun symbol. The people were sun worshippers. Thus the symbol had a religious significance. The writer has encountered nine variations of this symbol, all of which bear unmistakable resemblances. The most striking differences are from widely separated districts, where one might expect to find the same object pictured in a different way due

to local variations in art. Most common among the sun symbols is a circle with small triangles or single short lines radiating from it, suggesting rays of the sun. The next variant is a circle enclosing an equal-armed cross, resembling a wheel with four spokes. The circle which encloses the cross is usually within a larger circle. The cross represents the four winds, or four cardinal points of the compass, which played a prominent part in the religious ceremonies of the Caddo Indians. Thus again did religion influence their art. Then there are plain concentric circles, with the four gradually growing smaller. Or one small circle inside three large ones. Ordinarily the lines are incised or engraved, sometimes in relief and occasionally formed by finger nail indentations. The inner circle is usually plain.

The sun is represented on pottery from some localities by a plain circle surrounded by cross hatching. Another is an interlocking scroll with a small circle at the points of union of the scroll lines. The inner part of the circle may be plain or contain gouged dots or crosshatch work.

A circle with four radiating lines, depicting rays of the sun, eventually changed into a diamond-shaped design, frequently enclosed by a large circle. This type often occurs in association with other sun symbols on the same vessel. Even triangles are converted into sun symbols by the use of incised curved lines in the angles, thus forming a circle inside the triangle. Quite often a small circle rests inside the large one. It is a simple matter to trace the origin of the swastika, which occasionally occurs on pottery from this region, to its adaptation from the equal-armed cross enclosed within a circle.

Art in shell was highly developed among certain branches of the Caddo confederacy. The art was at its best in decorating shell gorgets for personal adornment. The cross, swastika, birds and even the human head, appear on these gorgets, all carved with great precision. Some of the work challenges our admiration. Specimens which the ancient Caddo artists left behind show that they had an artistic taste, a symmetrical eye and a dexterous hand.



A group of pottery by Dr. Binns of Alfred University, which was given special honorable mention at the Robineau Memorial Exhibition recently held in the Syracuse Museum of Art



THE PORT
A COLOR WOODCUT
BY JANINA KONARSKA





OF ALL THINGS! ■ ■ ■

A CALLIGRAPHIC SYSTEM OF DESIGN

BY GEOFFREY ARCHBOLD

■ Of all things conceivable as a possible source of design elements, handwriting seems, thus far, to have received no consideration. The subsequent description seems to demonstrate that it is not only a fertile source of elements but a determinant of style, as well.

Take a slip of paper 2" x 4", fold it lengthwise, unfold, and over the folded line write your name, or any other combination of letters or words, in ink. Refold the paper immediately, applying pressure to assure transference and blotting of the inked lines. When again unfolded, the paper will reveal a symmetrical grotesque blot similar to those reproduced on this page. These six blots were all produced by enfolding the written phrase "Of all things," and were retouched slightly to facilitate reproduction.

The blotting need not be entirely haphazard, as it is regulated by (a) the absorbency of the paper, (b) the fluidity of the ink, and (c) the manner of writing. Blots ABCF were written on medium-absorbent bond paper; D on highly-absorbent newsprint; E on non-absorbent drawing paper. Blots ABC were made with thin writing ink; DEF with thick drawing ink. All were written in sloping rounded characters with a blunt lettering-pen.

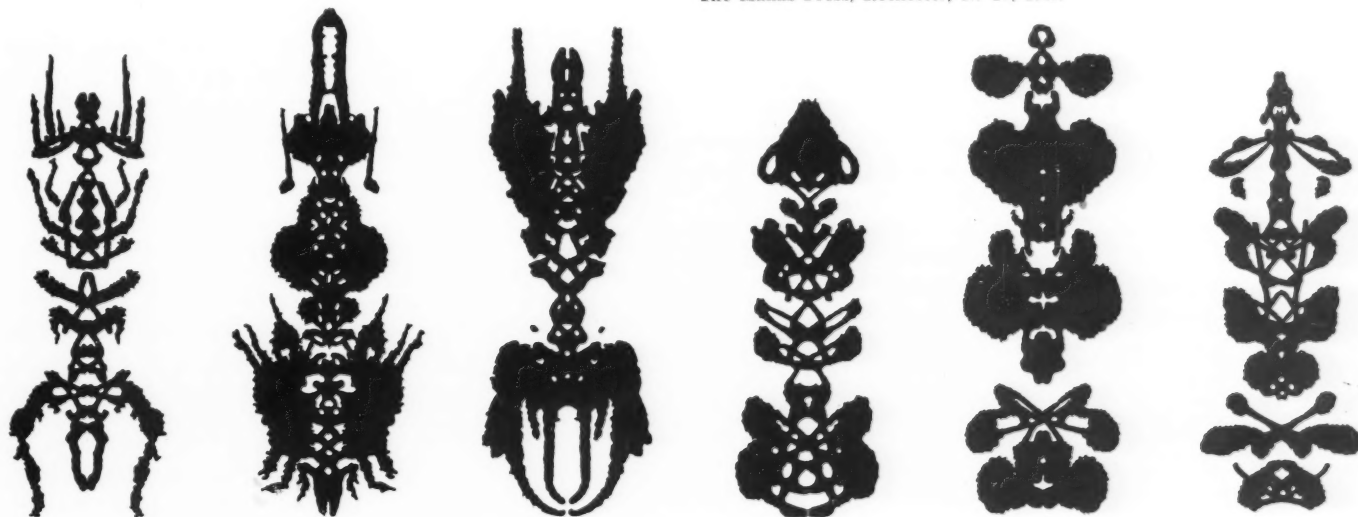
It is possible to make several dozen such blots in a very short time; in doing so experiment with various inks and papers. Then select those which appear to possess greatest decorative possibilities and retouch them with black or white wherever they are incomplete or indistinct. From these, select design elements to be incorporated in a more formal rendering.

It is unlikely that any entire blot will prove a desirable unit, as it will usually contain too many incompatible or divergent parts. It will be necessary, therefore, to select from a single blot (or a group) those elements which seem most desirable for the purpose in mind. The three formal decorations (initial, spot, and border) accompanying this article were produced in the manner described and were inspired largely by blot D.

This writing-folding-blotting derives from an ancient, parlor amusement, known as "Ghosts", in which each participant wrote his signature on a slip of paper. The blot resulting from folding was, by some mysterious projection of the individual's chirography, considered to be a representation of that person's *ghost*, *spiritual aura*, *logos*, *ectopsalm*, or whatever happened to be the current mystical terminology.

Viewing such procedure seriously, from the designer's viewpoint it is obvious (a) that of any number of ink-smudges a certain percentage will possess decorative possibilities; (b) that any series of graphs repeated identically on both sides of a median, being bilaterally symmetrical, constitute simple design; (c) that handwriting, as a consistent system of graphs, will in any distortion or combination produce another consistent system of graphs, hence systematic design. Mr. Claude Bragdon, in his **Projective Ornament* (particularly in those sections devoted to magic lines, knots, and interlacements), comes very close to evolving a similar system. Considering his metaphysical methods, it is strange that he has not already done so.

*Projective Ornament by Claude Bragdon.
The Manas Press, Rochester, N. Y.; 1915.

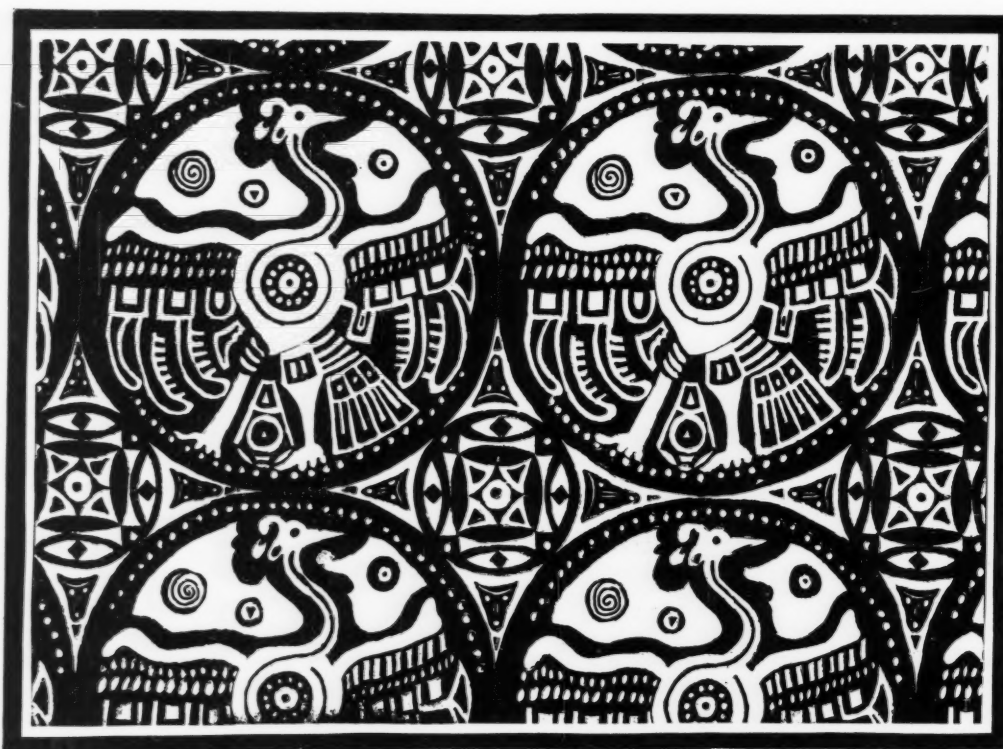


APPRECIATION OF PRIMITIVE PATTERNS IN MUSIC AND ART

BY BERNICE S. MOORE

■ Just as the musician uses rhythm, tone and harmony in his musical compositions so does the artist compose with rhythmical pattern, fine form and harmonious arrangement. Primitive pattern offers the most basic and elemental forms for the understanding of beauty in both music and art. Varied, pattern-like movements, strong deep cords of harmony running through a musical composition can bring a fine appreciation for beauty in art. Different

working with Indian pattern the students understand more easily what we mean by varied shapes and spaces, good distribution of dark and light masses, rhythm through repetition of similar forms and unity in decorative design. The students enjoy, as no doubt the primitive Indian artist did, seeing their patterns in dark and light begin to take form as their work progresses. They feel the interplay of different sizes and shapes as they weave themselves into a



DESIGN BY RUTH SCHNEIDER, AGE 14

tones, opposing harmonies, strong contrast, a central theme, repeated phrases, subordinate melodies, and harmonious combinations of these are the elements of beauty in the two arts. One of the best ways of teaching appreciation for music and art is by analyzing the common elements in the primitive art of both.

Indian design with its strong simple patterns and its rhythmical repetition offers an interesting field for study of simple forms. In sections of the country where Indian pattern can be analyzed in close proximity with the life and habits of the people no finer problem can be found for beginning art students. Such a study was made the basis of a project in art appreciation. This project proved doubly interesting when correlated with the study of Primitive Indian music for the Ninth Grade Art I class. Many varied combinations of pattern are readily suggested by the bold and decorative forms that were used as symbols by the Indian artists. The boldness of their forms and the large masses of pattern are valuable sources of study. After

decorative pattern. They have fun trying them in different ways together. They also see their own development of appreciation and feeling for expressive form.

This going back to the older artistic expressions of man brings home an understanding of that which is really beautiful as nothing else will. By such a study an understanding is developed of the difference between bold, simple pattern and meaningless curved lines, zigzags, and what-not that we usually find in the work of beginning art students.

After some strong, simple patterns had been worked out by the students, various combinations of them were tried together and eventually worked into large all-over patterns. Some were executed simply in dark and light while others were tried in color.

Students enjoy this problem very much and, although much of their work could have been improved—made more simple, strong or bold—they expressed their delight at the discoveries that they had made and were ready to attack their next problem with new inspiration and interest.

A STUDY OF RHYTHM

BY BERNICE S. MOORE

■ The variety of rhythms in musical tones and phrases seldom fail to suggest ideas to creative youth. Even the most elementary beginners are inspired to new heights of the imagination when working with beautiful music and its spell lends charm to the work room. Shaded pastel colors and soft, musical tones somehow invoke the creative urge, and students often surprise even themselves with the heights to which their imaginations may carry them and marvel at the pleasant sensation experienced in allowing it to do so. Aside from the cultural values of such experiences valuable units of learning are thus introduced to the students in such a pleasurable way that the mere learn-

Musical rhythms often suggest rhythmic lines of great beauty so pieces of music that were decidedly rhythmic in quality were played to the students. Some of the music was: 1. Massenet's definitely rhythmical *Aragonaise*, suggesting the dashing rhythms of the gypsy dance; 2. *Amaryllis*, suggesting the dainty rhythms of the formal ballet; 3. *The Parade of the Wooden Soldiers*, suggesting more forceful military rhythms; 4. *Estudiantins Waltz*, suggesting the flowing rhythms of the Spanish dance; 5. *The Irish Lilt*, suggesting the lilting rhythms of the Emerald Isle; 6. *The Highland Fling*, suggesting the dances of the Scotch lads and lassies.



DESIGN BY FRANCES TATE, AGE 15

ing has carried with it a joyous sensation. This, after all, is the real height toward which all teaching moves. This method of teaching artistic appreciation through musical compositions is a most effective way of imparting knowledge so that it becomes a part of the student's life experience. Methods of teaching art must be as artistic as beauty itself to really bring inspiration to the student artist.

Rhythm is the musical quality of art and the foundation structure of all beauty. To introduce this principle to beginning art students the following method was adopted. The analysis of beauty in the rhythmic flow of line of the body of an athlete in action, the study of proportion in a Chinese vase or a Greek temple, the repetition of delicate harmonies in a Sheraton desk or Duncan Phyfe chair; all these are excellent means of developing an appreciative understanding on the part of the art student. With such an analysis for a background the art student is better prepared to think of fine line, good proportion, and rhythmic order in his own work.

At first the students were directed to draw only interesting curves suggested by the beautiful lines of the human figure in action as ideas came to them. Often we, as teachers, hear students say, "I can't think of anything to draw," but on this occasion they were bubbling over with ideas and filled with the joy of trying to translate them on paper. The students were urged to use strong, simple lines, big masses, and flowing rhythms in their designs. Charcoal and charcoal paper were supplied them at the beginning of the presentation. As they listened to the music it was easy to see that one selection appealed more to one child than to another, and that as each was played and replayed the movement of the rhythms in the various pieces of music suggested moving rhythmical lines to the students. Several times before the problem was completed their work was improved by class criticism. By seeing their work in comparison with that of other students in the class each was helped to see his own difficulties and correct them.

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CREATIVE DESIGN

BY DOROTHY B. GIBSON

■ A square—a circle—a triangle! How infinite are their combinations! My advanced art class were weary. Weary of doing the same things in the same way. Textile design is always a good problem, but to take it up in a new manner, to break them loose from the old way and set their minds working in a new direction, was what I was seeking.

The problem has been taught each year, sometimes by assigning a subject for the textile patterns, as machines, toys and animals; and sometimes by suggesting out of the ordinary ideas, such as a sandwich, ink bottles, etc.; but this did not limit the idea enough and often the results were too inclusive and so failed to be really interesting. This year I suggested modern design, but the class were not receptive, they didn't know just what modern design was. Finally I hit upon the idea of giving each one a square, a circle and a triangle and setting them to work to make a motif design suitable to repeat in an all-over design for drapery or upholstery material. The only restriction was that they must use all three shapes. The patterns could be overlapped or cut up providing they used all the pieces.

Using a fine grade of colored paper, which included all the colors and their shades and tints each student developed several motif designs. These were put up for criticism and after a discussion of their merits each worker choose one of his or her designs to use as a repeat motif for the textile pattern. Then they drew the design as an all-over pattern on heavy white drawing paper repeating it enough times to make an interesting pattern. These were painted in tempera color carrying out a definite color harmony.

Presto! Each design turned out to be a creation. The members of the class and outsiders who saw our designs went wild over them. The best part of it all was each one was absolutely original. Try this on your classes some time if you are in need of an interesting project to wake them up.

CENTURY OF PROGRESS

BY BARBARA NILES

■ Exhibits of glassware and pottery may be one of the features of the Home and Industrial Arts exhibit of Chicago's 1933 World's Fair, the plans for which are now being developed by officials of A Century of Progress Exposition. This home show which is being developed under the direction of Ely Jacques Kahn of New York will offer an opportunity to every interest that contributes to the construction, furnishing, decorating and equipment of the home to participate. A large "I" shaped structure, including two story buildings at each end, connected by a series of pavilions or galleries along a colonnade will be the dominating building of this exhibit group, according to present plans. This will be located on the Fair grounds south of the replica of old Fort Dearborn. The glassware exhibits would be displayed in one or more of the galleries. Presentations of other household equipment such as silver, leather, metals, fine woods and draperies would be displayed in other galleries. According to the present plans show windows will be provided in front of each gallery so that visitors may know what is being shown within. Each gallery would be compact enough so that visitors will not be

easily fatigued by the exhibits and will be encouraged to visit one after another. Each gallery would be dramatically lighted so that exhibits could be shown to best advantage, and each would be provided with benches so that visitors who so desire might sit down and observe things in which they are particularly interested.

The building at the south end of the galleries will be devoted to the decorative arts, comprising a series of rooms more completely furnished. A large number of designers throughout the country will be invited to participate in arranging these rooms and the materials, it is proposed, will be provided by various manufacturers of furnishings and draperies. The north building, it is planned, will be devoted to exhibits of building materials and home equipment from refrigerators to electric washing machines, from heating plants, air conditioning and ventilating equipment to kitchen stoves and mechanical dish washers. "The Home and Industrial Arts Exhibit, embracing every detail of the home and making it a better place to live at less cost," said Mr. Kahn, "will be in the character of expositions held abroad, in Paris, Berlin, Stockholm and elsewhere, but never before shown in America."

Close to this building will be a group of modern homes, demonstrating the uses of new materials, new uses for old materials, and construction. Already arrangements for the construction of four of these homes have been made and plans for others are being developed. These will be designed by some of America's foremost architects and are expected to set a new trend in architectural design as well as in interior furnishings, equipment and decoration. Everything that is new in decorative treatment, furnishing and equipment will be displayed by the makers of these products.

Allied with these houses will be exhibits of building materials and methods of construction. The general plan also contemplates a pavilion for the study of city planning and exhibits of municipal and sanitary engineering. "By means of the Home and Industrial Arts show, we hope to encourage the utilization of the same brains and initiative for the development of beautiful and efficient homes as America has demonstrated in the development of machines."

RHYTHM

Continued from page 67

When this problem was completed the students asked if they might have music with their next problem which was to be in color. And so music was used again to invoke the creative spirit. This time the students were asked to draw in abstract form whatever the music suggested to them. They were to draw directly in free color and fill spaces quickly, working for good dark and light with a strong center of interest. Pastel crayons were used as an effective medium and one that is easy to work with. Strong sweeping lines, flowing masses, depth, form, tone, movement; all these were striven for. Some, of course, were more successful than others, but in most of their work these elements of beauty seem to have been suggested or felt by the students. This is what music meant to them in terms of color. To sense their joy in creating; that is the reward of teaching and of helping others to understand beauty. If we are not entirely successful, but only approximate our aim we can find consolation in the words of the poet:

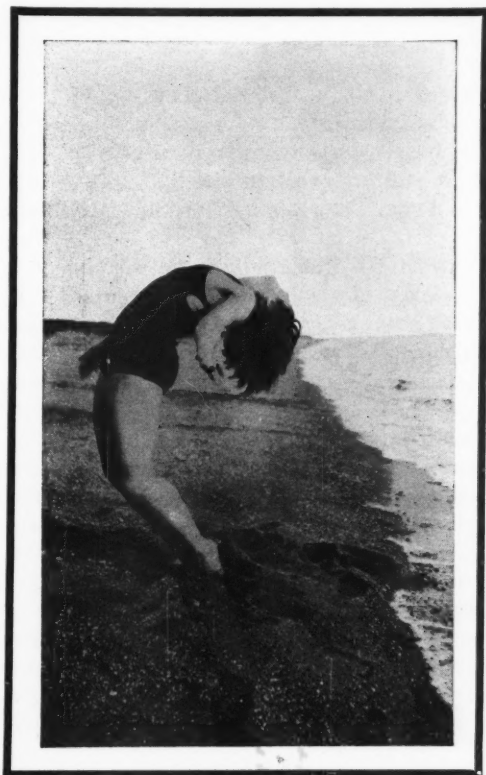
"Unless our reach exceed our grasp
What is Heaven for."

—BROWNING



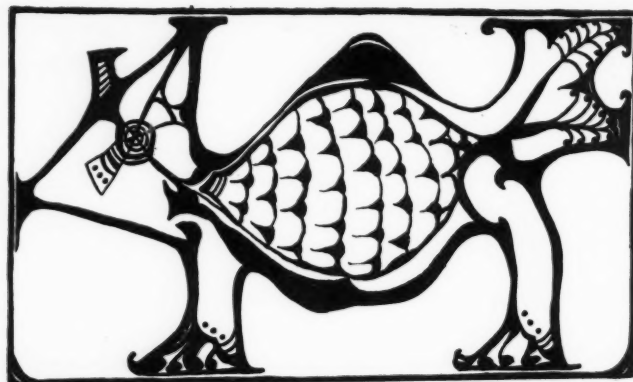
A WOOD CUT

Kulisiewicz in this composition shows a marked interest in the human figure and a refinement of line and mass



At the left is a dance pose by Gertrude Prokosch in which she is composing a line to harmonize with nature

The gargoyles with their bizarre movements illustrated on these pages are work of pupils of Miss Ethel M. Arnold



GARGOYLES

RIB RHYTHM AND HORN HARMONY

BY ETHEL M. ARNOLD

"Not demons accurst, nor a sin-bred crew,
But the vagrant fancies some old priest knew;
Gay imps that chased his prayers from the throne—
Now doomed forever to dwell in stone."

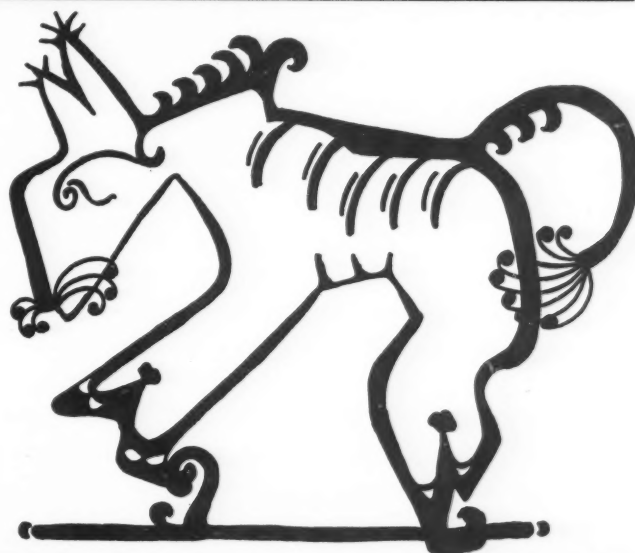
—From *Gargoyle* by Gertrude McGiffert

■ This was but one of the literary bits we read when a first year design class made a study of gargoyles preliminary to designing some original grotesques. A chapter from Dickens' "Tales of Two Cities" contributed some atmosphere as did several colorful poems, pictures of cathedral details, and a student's report on the history and uses of chimeras and gargoyles.

A simple assignment followed: To design a decorative, imaginative animal — ancestry unknown, species unheard of. A sculpturesque quality, that feeling of structural compactness was to be emphasized. For this reason an outside geometric shape of pleasing proportion was chosen as a confining shape. Using charcoal on a twenty-four by thirty-six sheet of paper tacked on the wall the design was first done on a large scale. This method helps develop boldness of technique, confines attention to big areas and eliminates the tendency in young designers to labor over details.



A sense of humor and the play spirit are too important factors in art and life to overlook in our class work



With no more recourse to illustrative material and working freely, soon from out the brains and through the finger tips came the "naughty brood".

"With horn and hoof, with leer and sneer—
Impudent creatures—they peer and peer."

Attention was paid to the variation of edges to produce effective silhouettes. When the idea seemed complete in the rough charcoal sketch, a more finished design was done on a smaller scale in black and white. This change in scale allowed the elimination of unessentials and helped to throw emphasis on the anatomical structure. Rib rhythm and horn harmony! A third and final execution of the design introduced one color and that a brilliant one, since the grotesques seemed to demand simple but "snappy" color treatment. Naming these brain fancies proved interesting. The animals resulting are quite different from each other and are rather individual in character. Several you will note are fearful monsters with crouching backs or dripping paws, one or two are uncouth and jolly, one is a tip-toe and as unstable as a weather vane, a contemplative one, and one that is charming enough maybe to want for a pet.



"PLAY METHOD" OF ART INSTRUCTION GIVES UNUSUAL RESULTS

BY BLANCHE NAYLOR

■ The Scarboro School, located on the Hudson River, and the Friends Seminary in New York City, happen to have concurrent exhibits in two metropolitan centres. Although there is no connection whatever between these two schools, the methods used in directing art students are somewhat similar, and designs created by pupils of both schools have attracted much attention.

The work of the students of the Scarboro School, under the direction of Madeline Keating Scott, has been shown at the Art Center in New York, and most of this work has been produced by guiding the play instinct of the child under conditions that naturally inspire creative activity. The child is encouraged to use his imagination to develop

his own ideas in an atmosphere rich in materials. The play instinct, with the inspiration of the child's own experiences and vigorous imagination, has in many cases produced good results, under effective guidance.

The group of pictures in this particular adult show the contribution of fine arts to the school's central purpose of developing the whole child, and it is hoped that the exhibit will help to stimulate the teaching of art as a wise and normal part of every child's early training.

A progressive school, started about sixteen years ago, by Frank A. Vanderlip on his estate at Scarboro, for the education of his children and those of other residents of the community, it is now attended by some three hundred students from the surrounding Hudson River and Westchester towns. A new approach to various art forms has been instilled in the children by the simple method of making it easy for them to study, inquire and act upon their own initiative and their own independent and individual ideas not only for design, but in painting and sketching in various media.

Similar "free" methods of allowing the child to develop his own thoughts have been used by Rupert Carr, at the Friends Seminary, and also at Christadora House in Manhattan. The present exhibit is devoted to ceramic work, and many of the pieces shown are illustrative of the fine use of line and form developed by children when unrestrained by too many rules and restrictions.

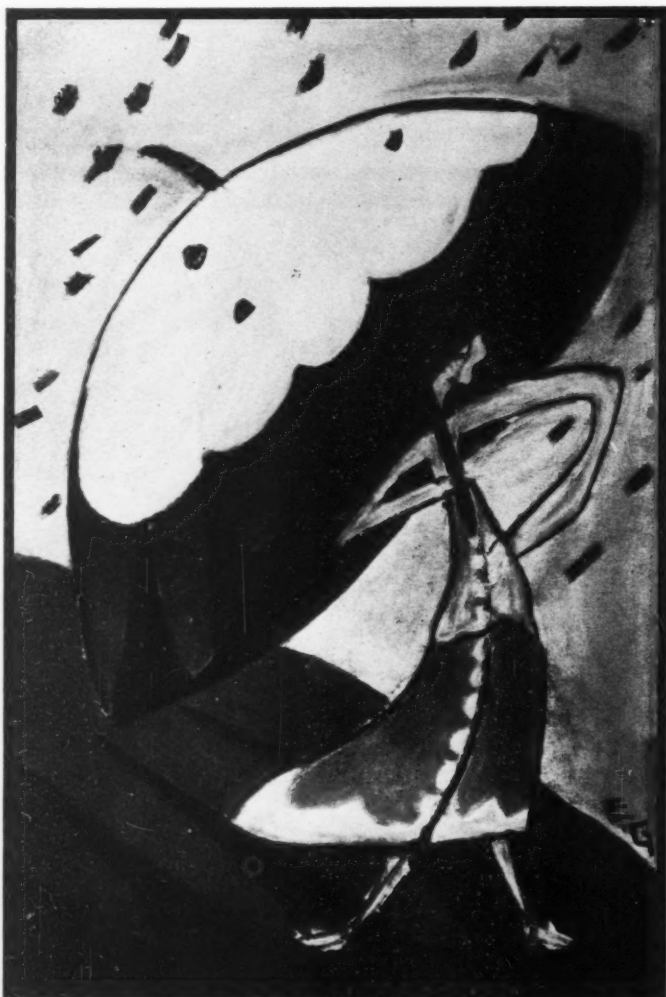
Mr. Carr has attempted, with much success, to have his pupils "create sincerely" with a definite feeling for craftsmanship, and without preconceived ideas of value and outside influence. The teacher feels that the great value to the young child in doing this work is in its distinct contribution to his growth and development. Starting with a vague idea, the pupil brings his thought to concrete form, working in an atmosphere congenial to him.

The belief upon which Mr. Carr bases his directional method is that art and design should be made an interesting and exciting part of everyday life, not a strange field in which the timid child is afraid to venture for fear of ridicule or failure. Finding themselves able to do something new, to evolve ideas into definite units, there is a feeling of accomplishment, and acquaintance with new possibilities and abilities, a normal and helpful means of expression.

"The shop," as Rupert Carr calls his study-workroom, is open to anyone who desires to come there to work. Any who desire to be taught how to work in various media are welcome. Those who need and want help are given it, but it is not forced upon them. There may be a class in progress. Children who are not in the class may wander in, get out their materials, and go quietly to work, at the potter's wheel, making silver bracelets, hammering copper ash trays, finishing a marionette to go on the stage in the corner, painting a set of book-ends, or doing sculpture.

Thus is formed an atmosphere where freedom of expression is the main thought. As the instructor states it "The shop is a place in which they may absorb uncon-

In Spring Tra La, painting by Elizabeth Tolling, a pupil of the Scarboro School





A group of ceramic pieces made by the young pupils of Rupert Carr at the Friends' Seminary of New York City

THE SURF RIDER

A painting by Esther Figart, age 15 years, of the Scarboro School

sciously the conception that to coordinate ideas, minds and bodies is important, in which they may gain a sureness of person, a lack of fear of failure, and the ability to meet new problems with a sense of adequacy." Sympathetic, intelligent advice and suggestion is given wherever needed, and the finished work is in every case criticised in such a manner that it may bring another idea on a new project.

The work in clay has been exhibited because it is now among the first choices of the children for working out ideas not always too surely formed, and the area of success in executing the thought is more sure, more broad and more rapid in this medium. Objects in wood, metal and other materials will be shown later.

To best describe the purpose which this "shop" attempts to achieve, we quote Mr. Carr:

"The shop is not run in order to turn out finished potters, sculptors, metal workers, etc. I am not interested only in instructing children to manipulate tools, but to use their hands in the making of useful and beautiful objects. I am concerned, too, with helping children discover that through their own efforts, their own force properly applied, growth is achieved; that ideas and effort, whether concerned with chemistry, mathematics, Latin or sculpture, are inter-related and related to everyday existence; that growth is more sure and rapid when not too insistent an emphasis is placed upon results alone, and that an important part of an educated person's equipment is curiosity and the ability to meet without fear any situation that may arise. The shop as part of a well-run school is attempting to give the children these things. They bring to their art work not the information they have gained in various departments of the school, but the result upon them of the gaining of this information. I hope that they take to other parts of the school, and away from it, what sureness and richness they have already gained in creating things here."





A WOOD BLOCK COMPOSITION

By a Polish art student showing a decorative two-dimensional treatment of two figures within a rectangular space



At the right is a composition from a Persian bowl showing a pleasing use of a bird form within a circular space

STUDIO HELPS

FOR BEGINNERS

- Here are a number of technical dodges gathered from numerous crafts. It is quite likely that you find some device of use in your own craft, among those following.

The ordinary rigid, straight-back safety razor blade is one of the craftsman's best cutting tools and, despite the numerous types of holders on the market, the best "handle" is a binding of surgical adhesive tape. Bind the blunt top of the blade with about a foot of half-inch tape, lapping the first few turns over the edge and applying the remainder longitudinally along the sides. This makes the blade much easier to handle and eliminates slips and cut fingers.

- An ordinary rubber-bulb glass medicine dropper is very convenient for adding small quantities of water in thinning cake or tube colors, or tempera. Keep the dropper in your clean-water jar; it is much cleaner and quicker than the primitive method of transferring water with the brush.

- In making spatter drawings, the usual procedure is to stopout the parts that are not to receive the spatter, by means of cutpaper masks or friskets. A quicker method, on most work, is to paint out these parts of the drawing with a thick coating of clear rubber cement, using a cheap or discarded brush. The cement dries in a few seconds. After the spatter has dried, the cement may be removed by erasure or it may be picked up with a small ball of dried rubber cement.

- The appearance or the value of an otherwise successful drawing is often destroyed by some one spot where the surface of the paper has been marred by too much scrubbing, erasure, or whatnot. In cases where a patch is permissible, use the following procedure. Fasten to the drawing board a piece of blank paper of identical weight and texture, and somewhat larger than the intended patch. Fasten the drawing over this in such fashion that the soiled spot is centred on the blank. With a razor blade and straight-edge cut a rectangle around the spot through both papers. Remove the drawing, place it face down on the board, and discard the useless piece.

You will find that you have cut an accurately fitting patch in the blank; remove the patch from the blank, fit it into the hole in the drawing, and paste over it a slightly larger piece of thin paper to hold it in place.

- In drawing circles larger than the scope of the draughtsman's compass, or lacking a compass entirely, the common practice has been to use a cord fastened to a centre pin with a pencil to describe the arc. This proves quite unsatisfactory, due to the stretching of the cord. In place of cord, use a long strip of show-card board as compass beam with a pin or thumb-tack fixed at one end of the strip, as a centre. Desired radii may then be measured along the strip and pin holes punched for the insertion of the pencil point, wherever arcs are desired. In like manner, the same method may be used for cutting circles of any size by splitting the board and inserting a cutting point instead of the pencil.

- In drawing portions of arcs of very large circles, or what may be described simply as curved lines (such as the parallel curves sometimes used in large lettering) you may use either of two methods. If you have some one to assist you, grasp a long, flexible straight-edge by the ends, place it on the drawing surface and bend to the desired curve. Your assistant then draws the desired line, using the curved blade as a guide. To attain the same result without assistance, fasten the drawing surface on a wall and suspend a very flexible cord between two pins so that it will sag into the position of the desired curve. Variation of the distance between the two pins and of the length of the cord will produce any desired regular curve. Draw along the cord, taking care not to disturb its sag.

- Instead of the hard pencil commonly used for this purpose, lithographers use a blunted steel engraving needle for tracing down drawings. These may be obtained from any lithographic supply house. If you wish to make one of these useful tools, obtain a piece of dowel stick of the length and thickness of a pencil, and drive

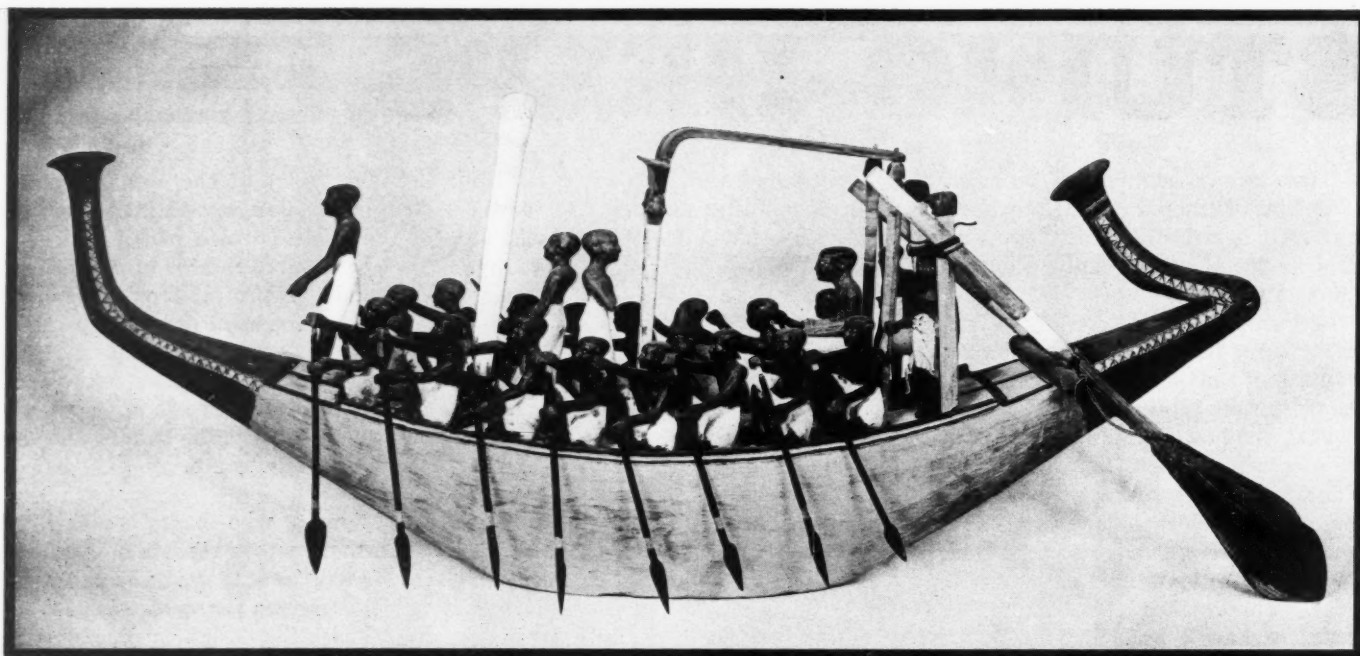
into the centre of one end a piece of darning needle about an inch long and of the thickness of a pencil lead. Allow about three-eighths of an inch of the needle to project from the wood, then taper the stick down to the steel in the same way you would sharpen a pencil. Smooth the taper with sandpaper, grind the needle to a rather blunt point, shellac the handle, and the needle is ready to use.

- Designers who have occasion to draw numerous repeats of intricate motifs will find the use of an engraved celluloid pattern far quicker than tracing. Incise the design *in reverse* on a sheet of transparent celluloid with a sharp metal stylus. Rub powdered chalk, pastel, or graphite over the incised design and blow away the surplus powder. The pattern may then be placed in position on the drawing surface, powdered side down, and transferred by rubbing firmly with a blunt object. The pigment retained in the engraved lines transfers itself to the paper. These celluloid patterns may be used indefinitely without deterioration.

- In using water colors, one often encounters a greasy spot on the paper to which the color refuses to adhere. The same difficulty occurs in working over waterproof ink, printed surfaces, and glossy photographs. The simplest way to overcome it is to wash a little white soap solution over the oily surface. The ideal remedy for this condition is *ox-gall*, which is sometimes sold especially prepared for this purpose, or which may be obtained from any druggist. As a drug, it is in the form of an evil-smelling, brown powder which must be kept in a tightly corked bottle, as it absorbs moisture from the air. Dissolve a pinch of the powder in two ounces of water and keep in a corked bottle for casual use. A drop of thick ox-gall solution in two or three ounces of your opaque white will eliminate all difficulty in using white on waterproof ink drawings.

- An ordinary four or five inch, fine-grained, machinist's file makes the best pencil pointer. It lasts forever and may be cleaned with a stiff brush.

—GEOFFREY ARCHBOLD



A model of an Egyptian ship and figurines now in the Metropolitan Museum of Art in New York City

SHIP MODELS AS SCHOOL PROJECTS

BY WILLIAM E. WARNER

■ The present-day Industrial Arts teacher finds himself in a maze of subject matter and method, some of which may prove confusing. Examples are seen of work carried out entirely on a hobby basis. Other instances may be cited of work planned along production lines. Others may be observed of a formalized type of routine experiences of a widely varied or "general" sort, while still other examples may be found in the secondary school of a more limited or specialized nature in a single or relatively few fields of specialization such as woodworking and drawing. Whatever the range of these manipulative experiences, it would seem to the present writer that they should be viewed not only from the point of view of subject matter and method, but particularly from the angle of the growing adolescent in a present and somewhat complicated social-economic order. It would also seem that whatever the program in Industrial Arts, that these experiences should not be considered as something apart from other school experiences, but be planned and achieved as an integral part of the youngster's developmental growth in the school's program.

The present pamphlet concerns itself with an example of the development of modern Industrial Arts work along avocational lines. Observers find this particular purpose to be of considerable importance not only with adolescents, but with persons of all ages in these times of extended

leisure. If the range of Industrial Arts work for avocational ends is broad enough in the secondary school, then the psychological nature of its approach and achievement frequently points to aptitude traits and resulting careers. Here again it should be evident that work of an avocational nature is not a thing apart from the experiences making for wholesome developmental growth, but rather, because of this, should be included as an integral part of experiences in any progressive Industrial Arts program. The method is psychological as contrasted with the more logical plan of specialized vocational training. The basis of approach is through actual interests under control, and the goal, general stimulation of interests for things industrial.

The writer of this series of lessons is to be particularly commended on his ability shown not only in the writing but on seeing the place of its content in the school program. He is now an instructor in the Laboratory of Industries development at Norwood, Ohio, and prepared the accompanying material during his senior year at Ohio State University. I am confident that young designers will derive considerable pleasure and growth from the interpretation of some of Mr. Williams' plans for Galley Models. Their values for education are seen in fuller measure than that of emphasis on ordinary tool and material manipulation alone.

THE EGYPTIAN GALLEY

BY WALTER R. WILLIAMS

■ Few things have greater appeal to a lover of ships than a trim model. Its shapely proportions and intricate detail open the dusty pages of long ago and enable the ship model enthusiast to live the imagined experiences of the past. Many have seen their ideal in a six-foot model of a graceful three-masted clipper ship, perfect in detail and well deserving of the term "scale model". Others have seen their choice lying at anchor within a small bottle, a ship which is a miniature in the real sense. Between these two extremes lies a wide field of profitable pastime.

The Egyptians were probably the first to construct vessels large enough to be worthy of the name of ships. As early as the Twenty-eighth Century B. C. a number of their craft had large sails. Frequently they used as many as fifty oarsmen and four or five steering paddles. The Phoenicians had established a considerable trade with distant ports by 1000 B. C. The Greeks and Romans developed ships or galleys for sea warfare called "Biremes" and "Triremes". These had two or three banks of oars and a sharp beak for ramming enemy ships. Such galleys were manned by convicts and prisoners of war, and survived until the Seventeenth Century. The ship of Columbus' time carried from one to three masts. While the dawn of the Nineteenth Century found England the "mistress of the seas," the "Yankee" clipper ships of the 1840's and 50's proved to be the more beautiful and swift. The latter ranged from 150 to 300 feet in length. Speeds of 300 miles a day were common. From these instances of humble beginnings have come the steel leviathans of the present day.

The art of the modeler is nearly as ancient as the ships themselves. There is now in the Metropolitan Museum of Art in New York City an Egyptian model which was taken from the tomb of Mehenkwtetre, who was Chancellor of Egypt about 2000 years B. C. This model shows the rigging and the crew at work. It gives a satisfactory impression of accuracy. Votive junks are still exposed in Chinese temples. In fact, all ancient models bear mute testimonies to memories which still live. The problems in the accompanying pages are submitted with the hope that they will inspire the reader to make models for himself. These problems involve an attempt to depict the galley and its historical development. Ample opportunity is given to incorporate original treatment along with the suggested decorations. A finished Galley Model should stir the imagination, richly reward the painstaking effort which created it, and prove of lasting joy to the possessor.

Historical Significance. A struggle began when the Egyptians learned that water travel was possible and that their activity need not be confined to land alone. This spirit of conquest made possible the giant ocean liner of today as well as the raft of antiquity. Thus, the development of civilization has brought with it the development of the shipbuilder's art.

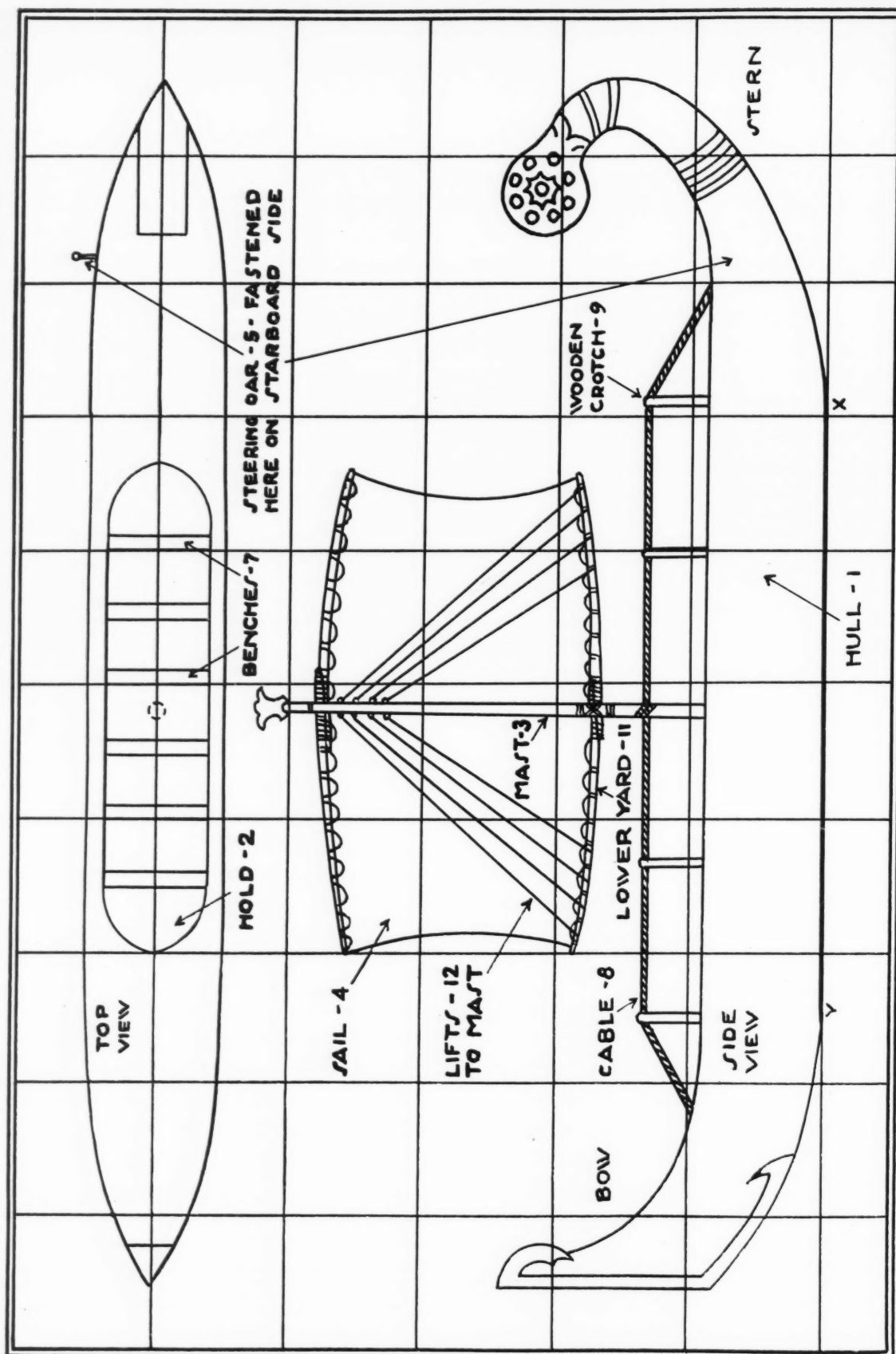
The setting for this model is that of the Nile region. Here were developed ships which had profound influence upon the Greeks and Romans. Today, 3500 years later, their lines may be seen in the trim gondolas which grace the canals of Venice. The present model is the result of an attempt to portray the essential characteristics of the Egyptian galley. It is of simple construction and full of historic significance.

The Operations and Construction are as follows: The plan for this model is first drawn full size on a piece of paper 16" by 20", marked off into 2" squares. See page 78. Next, with the greatest possible accuracy, draw the side and top views as shown. These views constitute the working drawings. The full size details of both bow and stern are given in Figures A and B on page 79 and may be traced in their proper place upon the full-size drawing. Transfer the outline of the side view of the hull, referred to as No. 1 in the drawing, upon a piece of pine 2" by 6" by 20". A band or coping saw may be used to cut along this outline. It will be noticed that the bottom of the hull, between x and y, is perfectly flat. This serves as a level surface for holding the completed model as well as the working surface when the bow and stern are sawn to the correct contour. The curves, shown in the top view of the model, are traced upon the upper surface of the partly sawed hull. This done, the model should then be held upright in position and the curves made by the band or coping saw. Next, gouge out the hold, designated as No. 2, 1/2" deep. The benches are 1/4" by 1/4" pine, spaced 3/4" apart and placed in position after the hull has been sanded smooth. The incised decorations on the bow and stern are shown full size in Figs. A and B. This is done by the use of a sharp knife. The 1/4" round by 7" mast, No. 3, is inbedded in the hull 1/2". The decoration on its tip is shown full size in Fig. C. Now, the lower yard, No. 11, is fastened by thread to the mast 1 and 1/2" above the deck level and each arm is fastened to the upper part of the mast by 4 lifts, shown as No. 12. The sail, No. 4, may be of either silk or muslin. Each yard, No. 11, is made of two pieces of pine and spliced together in the center. Now construct the steering oar, No. 5, of pine and cardboard and glue as shown in Fig. D. A glass-headed pin serves to fasten this rudder in place on the hull. If desired, a number of oars, Fig. E, may be constructed of pine with cardboard blades and fastened along side the benches, No. 7, in the hold. The oars are not in rowing position as they were seldomly used when the sail was unfurled. It is noticed that a strong cable, No. 8, stretches from bow to stern over the deck. This prevented the hull from sagging, particularly when heavily laden with cargo. The details of the wooden crotch, No. 9, and the cable are shown in Fig. F and are fastened in place upon the hull.

Finishing the Model. The hull, No. 1; the mast, No. 3; should be given an application of brown mahogany stain. Give all cardboard parts, steering oar, No. 5; and the oars, Fig. E; a coat of thin shellac. Wait until the stain and shellac are perfectly dry. The decorations shown in Figs. A and B; the steering oar, No. 5; the oars, Fig. E; the wooden crotch, No. 9; the cable 10; the mast decoration, Fig. C; and the upper and lower yards, No. 11; are bronzed or gilded. The rigging should be dark so as to blend well with the hull. The sail may be antiqued by applying brown mahogany stain with an ordinary fly spray. This done, one should have a splendid model of the "pioneer" of sailing craft. Its construction will be of historical and practical value to each modeler.

Selected References:

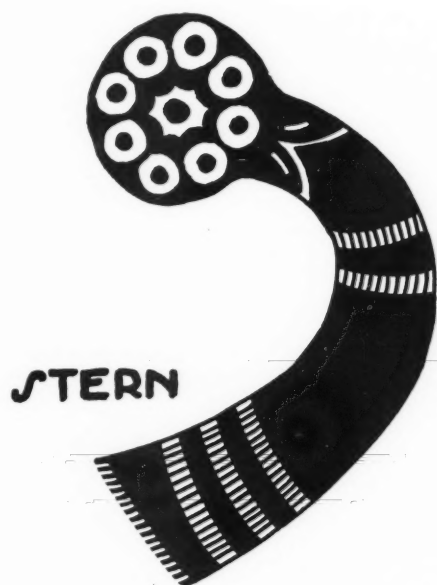
Chatterton, E. K. *Sailing Ships and Their Story*, p. 20-46.
Compton's Encyclopedia, p. 3522.



THE PLAN FOR EGYPTIAN GALLEY

As described in the operation and construction processes, this plan is to be enlarged to two-inch squares

DESIGN



STERN

FIGURE A

DETAILS OF PARTS FOR THE EGYPTIAN GALLEY MODEL

These may be traced as described
on page 77 in the various opera-
tions and construction of the ship



BOW

FIGURE B

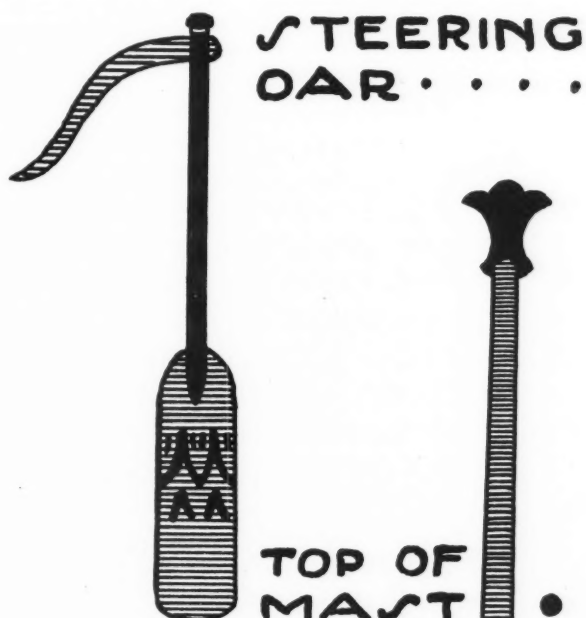


FIGURE D



FIGURE C

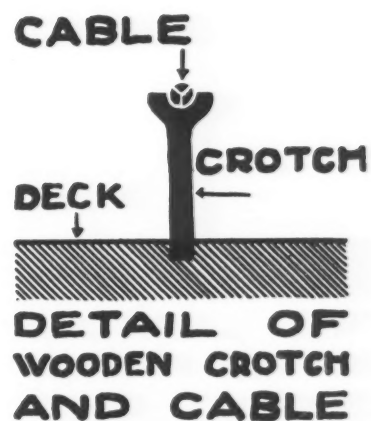


FIGURE F



FIGURE E

ART • NEWS

● Revivals of the ancient handicrafts are always of interest, but one of the most striking cases is the one of a school in London which has rejuvenated an ancient craft of metal working which dates back four thousand years to the Ur of the Chaldees. Children in this London School learn the art of "metal raising" and use the same methods as those practiced in the time of Abraham. Beginning by beating out the sheets of metal the pupils go through various stages until they produce the desired results. When the pupils complete the course of instruction in this School the boys are given the opportunity of taking a year in European workshops where they may further prepare themselves to do still more of this artistic work.

● The reaction of the public to art in times of depression is interesting to observe. From the American Federation of Arts in Washington come the following notes:

● "The Art Market is more stable than the stock market. Art prices are less affected by a general decrease in purchasing power than are the prices of other commodities," declares Frederic Allen Whiting, President of the American Federation of Arts. "An Ispahan rug, a Savery highboy, a Raeburn portrait, or a T'ang Kuan-yin is not only a beautiful adornment to the home, it is a sound investment, because it increases in value and because it is a liquid asset.

● "\$3,715,405 worth of objects of art have been sold at the more important auctions during the season just closing, according to figures compiled by the American Federation of Arts. This is an increase of \$140,000 over the figure reported by our statistician a year ago. These sales comprised \$2,639,852 worth of decorative arts (furniture, tapestries, rugs, porcelains, and miscellaneous minor objects), \$953,092 of painting, \$121,185 of prints, and \$101,274 of sculpture. The figures are based on sales listed in Volume XII of American Art Sales, which is complete with the June issue. This publication is edited by a committee of experts for the use of an exclusive list of leading collectors, museums, reference libraries and

dealers. It covers only the really significant public auctions and describes in detail the most important objects from each.

● "Consider the tremendous annual depreciation in value of a machine, a manufacturing plant, or an office building. What would you give for an 1832 model automobile or aeroplane, provided there were such things? And then consider these prices paid this year for furniture made over one hundred years ago: rug \$62,000; six side chairs \$2,600; arm chair \$3,100; desk \$6,300; bookcase \$3,600; sofa \$2,500; pair of portiers \$5,600; tapestry \$3,900. Suppose we hang a portrait in that room, Murillo, portrait of Don Diego, \$14,500, and place a piece of sculpture on the desk, Houdon, bust of Benjamin Franklin, \$3,000. There's a handsome suite of office furniture, and these are prices received at forced sale. Who would not rather have those assets than AAA bonds of the same cash value?

● "And there are paintings by contemporary artists and furniture by contemporary craftsmen, selling at modest prices today which will bring prices comparable to those of old masterpieces in days to come.

● "Of the collections listed in American Art Sales, the one that brought the largest figure was the collection of ancient rugs of V. and L. Benguiat, which sold for \$245,775 at the Anderson Art Galleries, New York, on April 23rd. The record sale for a year ago was that of the Monnell collection, which brought \$355,465. Two years ago the Flayderman collection brought \$429,840. The decline in prices is very much less than might be expected under current conditions. Six rugs in the Benguiat collection sold for \$10,000, \$12,000, \$12,500, \$13,000, \$15,000, and \$62,000. The latter was a Royal Persian Animal Carpet, 23 feet 3 inches by 10 feet, having a crimson field with blue, gold and rose medallions and peacocks, and a green border with a triple chain of medallions. Three Cremona violins from the John Hudson Bennett collection sold for \$14,000, \$15,000, and \$16,000. Among the paintings which brought high prices, Raeburn's portrait of The

Lady Charlotte Hope from the estate of Gifford A. Cochran brought \$25,500, and several other paintings by Raeburn, Reynolds and other masters of the British school have brought high prices during the current season.

● "It is significant that in times like the present millions are available for the purchase of works of art. The sales are equally significant from the investment point of view. Works of art sold at auction represent two things: the liquidation of estates, and the turnover of collectors' stock accumulated for this profitable market. Purchases to a certain extent represent the acquisition of furnishings and ornaments for new residences and for old ones that are still growing in the magnificence of their appointments. Purchases also represent the growth in public and private collections and the investment in works of art from a purely investment point of view by private persons as well as by dealers who expect to realize a reasonably quick profit. From this point of view, the auction market and the prices obtained there are of the first importance."

A flower cut on a linoleum block by a pupil of Mabel F. Williams, Lindblom High School, Chicago



